

hand check

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## PREFACE.

The Irish language has come to stay; prejudice and narrow-mindedness may hinder, but can no longer stem the tide of its advancement. As the language advances, so will also the demand for the music born of that language.

In order that this music be understood, I once more reiterate its underlying principles which are as follows. Though our modern major scale is sometimes met with, (which is really mode thirteen of the Gregorian modes) the modern minor scale, melodic or harmonic form, has no place whatever in this music, the airs being entirely modal, the ecclesiastical modes being the basis of their construction; to each air notes have been appended explaining its mode. Though micro tones are quite audible in the singing of the traditional singers, we know that these existed among the plain chant singers before the advent of the organ. We also know that, in spite of the key board temperament, the finer the ear of the professional singer, the more likely he is to make slight deviations from the key board temperament as do also good Violinists. I have found by listening to traditional singers, that the modal basis is the only one which can give us a sure guiding principle. Though the Ulan pipe (the only genuine Irish instrument left to us) is a free temperament instrument, no doubt, the ancient Irish harp, was a fixed temperament instrument and the harpers played in the modes, first, because they had no pedals and secondly to avoid the necessity of retuning, their instruments forbade any other condition of things.

It must be clearly understood, that the accentuation of Irish poetry is the true guide to the rhythm of the music which must be in all cases subservient to the rhythm of the poetry which is assonantal and totally different in construction to English verse; let our teachers of singing once try to realise this fact and they will endeavour to master a rhythm and phrasing which at first sight seems peculiar and arbitrary, but which, in reality, is based on sound principles. If our non-Irish speaking teachers of singing would take the trouble to sing for themselves the English version given with each song, they would get as good an idea of the original accentuation as could be gained by a non-Irish speaker. I have made the English version myself so as to tally as far as possible syllable for syllable with the Gaelic, to show the non-Gaelic speaker what the real Irish accentuation is and I have spared no pains to make the English version a reflex of the original.

As in part two of this work, so here, I have endeavoured to follow the principles advocated and exemplified by the best exponents of traditional singing. I am particularly indebted to *Mairéad ní Annaí* for all the explanation and illustrations she has given me and for many songs which I have taken down from her.

Though I am heartily in sympathy with those who would wish to see a school of Original Irish Music, I think it is necessary before the advent of such a school of composition that musicians clearly understand the proper method of syllabing Irish poetry as known to the traditional singers; when this has been mastered, then, and not till then, shall we have true original Irish composition. Anglo-Irish poetry and music is but a poor makeshift for the real thing — **No National language, no National art.**

I have to thank *Cathal Ó baird* who has transcribed the Sol-fa notation so carefully over the staff notes under my direction; this has been done to bring the melodies within reach of all. I have to thank *Uiam Ó Dochartaigh* who also assisted in transcribing and correcting the words. I have to thank those from whom I collected the airs and those who transcribed for me the words from the singers. I thank *Aodhán Mac Spéarsaigh* for "Domnall agus Mórán" and other Rathlin Island songs which will be printed in due course. We owe a debt of gratitude to *Aodhán Mac Spéarsaigh* who has done real earnest work for the restoring and collecting of Rathlin Island stories and songs.

I dedicate this book to the memory of my wife who was a **Noble** helpmate and Inspiration to me in all my work and especially in my Gaelic work.

Carl G. Hardebeck.

# Ǝamonn an Cnuic.

(NED OF THE HILLS.)

English translation  
by  
Háire bean Hardebeck.

Arranged  
by  
CARL G. HARDEBECK.

Adagio. (♩ = 92)

D is Doh. :m

Cia  
Who

li-é rin a - muir a bfuil fao - har an a gúe a5  
knocks there so late at my cot - - tage gate, When

maob - a5 mo t6p uir - t6n ta? m1 - re  
moon — and stars are — sleep - - - ing? Poor

This air is from Father Walsh's little book. (It is in the Lah mode.)  
C.G.H.5

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*Allegretto*

Éa - monn a' Cnuic atá b'á-ro-ce— ruap fhuic, Ó f'íor - f'íubal  
Ned of the Hill who is wea-ry— and ill, No friend— hath

*più mosso*

pléib - ce ir gleann— ca. A laog' óil 'ra with curo— creud a  
he for the seek - - ing. The wild wind with sigh— and a

*poco a poco meno mosso*

deán-fáinn - re óuit Muna gcuir - fiun oir' beinn dem' gú  
low wail - ing cry Tells his — sad tale to the emb - -

*a tempo*

na 'Sgo b'fuit p'ú - rap go cuig' ná — f'íor f'íor — ead leat, 'S go  
-ers For the poor rap - paree to the east — must flee, His—

*rit.*

||s :m :r |d :- :r .m |r :- :d .r |d :- : | : : |

mbeí mīr a - paon mūc - - ta.  
cause — hath no de - fend - - ers.

|| : : | : : | : :m |d ,d.- :- :l, .t, |d :- :d .r |

lī pa-da — mīr a - muiḡ paon  
I'll o - pen my door though

*pp*

||m ,d'.- :- :t |l :- :l |s :m :r |d :- :r .m |f :- :m ,r ,d |

īneac-ta — īpaon īloc, 'Sḡan rān - aēt a - ḡam ap — aon  
my lot — be poor, And shel - ter give thee till — morn -

||l, :- :m |d :- :l, .t, |d :- :d .r |m ,d'.- :- :t |l :- :l |

- neac, Mo īer - neac ḡan rḡur - mo — bḡan-ap — ḡan cup 'Sḡan  
- ing, With ging - am - gown and — plaid — of brown Your



*piu mosso*

s :m :r | d :- :r .m | r :- :d .r | d :- :s | l :f :d' |  
 140 — 4 — 3am ap — aon — — cop, níl cap — aro a —  
 man — ly form a — dorn — — ing, At dawn of the

*poco a poco meno mosso*

s :m :s | l ,t. :- :l | s :- :s | s :m :r | d :- :r .m |  
 — 3am — ir dain-ro — hom ran, do glac fao mé moe ná —  
 day you must flee far — a — way, From coun — try and love for —

f :- :m (r d | l, :c :m | d ,d. :- :l, .,t, | d :- :d .r | m ,d. :- :t |  
 3 3  
 deán — — ac, S go gearé — pro mé oul, cap fann i — ge  
 e — — ver Those sol — diers bold with hearts — so

*a tempo*

l. :- :t .l | s :m :r | d :- :r .m | r :- :d .r | d :c ||  
 roip, 'S — ann ná fúil ceann dem' gaol — — taib.  
 cold, Brave Ned of the Hills will find ne — ver.

# Eire.

(EIRE.)

English Words  
by  
CARL G. HARDEBECK.

Old Irish Air.  
Arranged by  
CARL G. HARDEBECK.

Largo e molto e sostenuto. (♩ = 60) La mode.  
Eb is Doh.

*cresc.*

*p*

*mf*

*sempre p una corda*

*dim.*

*pp*

On - yester night all lone - ly — I

lay'd me — up - on — my pil - low — sad ly think - ing on the

cru - el heart - ed — ty - rants — bit - ter thrall. — When a

This air I took from Mrs. Clandillon (Máire Ní Annagáin) Clonakilty, Co. Cork. It is, I consider, one of the finest examples, in its rhythm of the attention and care the Gaelic speakers bestow on their poetry and syllabic accent as being the essential part of the music.

The melodic and harmonic minor scales are modern innovations, and this air is in neither, but in a scale with the flat sixth and seventh ascending as well as descending. (Lah mode.) The accompaniment has been written in the spirit of this scale, and with the closest attention to the details of the rhythm of the words. C.G.H.S.

*cresc.* *dim.*

vis - ion — of rar - est beau - ty — to my side came soft - ly

*cresc.*

steal - ing — Her sad voice was sweet - er mus - ic far than

*cresc.*

birds me - lo - dious call. — How grace - ful — and how

*p cantando*

no - ble — queen - ly, — pure and ho - - - ly Of

||1 :- .s :l ,l .t |d' ,d' .- :t :- .,s s |t ,t .- :- .,t l ...l }

pib ir gí - le ir ród - is hom ná - an ea - la — ap linn a5  
form of rad - i - ant beau - ty that by na - tions — might be a -

||1 :- l- .,m m | l :- .s :l .t |d' .t :- :- .,l }

ruáin — bí a gúc éom binn le rmóil ín, — ra  
- dor'd. — And in tones most sweet and ten - der — of

||s ,f .- :- dim. :m .,m |r :l, :- .,t, |d >t, .- :- :d ,r .- }

leac - ain — map na pór - aí 'Sa cúl - ín — cneat - ac  
sor - row's — sore af - flic - tion In quiv - 'ring — ac - cents

||m ,f .- :- :- .,m | r ,r .- :- ld :- .,d |d :- l- :- ||

óm - nac — a' tuir - im — léi go ráil.  
sigh - ing — she plaint to — me out - pour'd.

*dim.*

*p* *d* :- .t, :d .r | *m* .l :- :- .l | *s* :- .f :m .r

Óríor-jurgear féin de'n rí-bean 'de'n tír nó treib ar  
Say, thou queenly mai-den I pray thee tell me

*mf Tri Corda.*

*m* :l :- .t | *d* .t :- :d :- .r | *m* .f :- :- :- .m | *p* r, r :- :- | *d* :- .d | *d* :- l :- :- .d

íob í 'de'n bail-e cóim-núróe mbíod rí— nó'n bean í— túit í mbíod.— Sur  
tru - ly who art thou from whence comest thou I fain would know of thee.— Why

*d* :- .t, :d .r | *m* .l :- :- :- .l | *s* .f :- :- :m .r | *m* .l, :- :- :- .t, |

éam - la rí hár vrim-éoll— cóim de'an-aé— ran 'ran oró-ce— San  
roam - est thou in dark-ness— a - lone with none to guard thee— Thy

*d* .t, :d :- .r | *m* .f :- :- :- .m | *p* r :- .r | *d* :- .d | *d* :- l :- :- .m m

éin-ne beó 'd'á coim-leac— aéc í ag ríor - íleao deóp.— An tú  
name, thy cause of sor-row— I charge thee tell to me.— Art thou

Un poco più mosso.  $\text{♩} = 80$ 

*|| 1* *s* :- : - : l , l t | d' , t :- : - : - , d | 1 , l :- : - : s l , t }

Pal-las — nó an tú bē-nur — bí pór-ta — ze bul-can,  
 Pal-las — art thou Ve-nus — who woo'd — the dark-hair'd

*|| 1* :- . t l s | m :- , m | *accel.* l :- . s : l . t | d' : t :- , s s | t . t :- : l }

cép - òub ó - nó an tú an La - dy hó an veig-bean zan  
 Vul - can? Per - chance thou art that la - dy most stain-less and

*|| 1* :- l :- , m m | l . s :- : l . t | d' . t :- : - : l | s f :- : - : m , r }

**Meno mosso.**

céo — An tú Ju - no — no fair Hé - len — tuḡ páp-ir — zeal ón  
 pure — Art thou Ju - no — or fair He - len — who stole from - Greece bright

*|| m* : l :- | d , d . t , t : d :- . r | m , f :- : - : , m | r :- , d | d :- ||

*a tempo*

πάρεις leat é'ann - re a-noir má'r mēn leat, — nó cá b'uit vo ḡnó.  
 Pa - ris La - dy dear I fain would know now — thy will with me.

R.H.

Musical score for the song "M'ann - re a-noir ma'r m'ien leat, Sad am - I indeed and lone-ly - my". The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a *ff Tri Corda* marking and transitions to *una Corda p* later. The lyrics are written below the vocal line.

Lyrics: *M'ann - re a-noir ma'r m'ien leat, Sad am - I indeed and lone-ly - my*

||s, f .- :- :m .,r |m :l, :- .,t, |d :- .t ,t :d .r |m, f .- :- :- .m

ocean-gain — éir - re Saol - unn. Sup bean — tá i b'ao i b'péim mé — gan  
name in — truth is Eir - e my child - ren lie in bond-age — in

{r :- |d :- .,d |d :- l- :- .l, t, | d :- .t, :d .r |m ,l.- :- :- .,l |

éin ceart ná corp, — l' go bfuil mo clann oí scéar-aó — 'se  
 slav - 'rys dire thrall — Ov-er sea from me they're fly - ing — By

clann na nðall pè òaop pmaet  
them I am des - ert - ed \_\_\_

Coir - ti epuaða vð noaop-að \_\_\_ ðan  
Here grief - strick - en wretch-ed \_\_\_ I



## Allegro maestoso (♩ = 100)

||r :- :d .,d | d :- l- :- .m ,m | l :- .s :l .t | d' :t :-.,t | l ,s :- l- :- .l ,t }

μου εὐχ-αίη λεό. Αὐτὸ βέρο ριὰ ἀναρτῶ ἀπ' ἐασιβένις ρηα τῆμ-αί— 'εα οὐά  
mourn for them all. But the day of re-trib- u- tion Shall come to— ev- il -

*ff Tri Corda.*

||l :- ,t .l ,s | m :-.,m | l :- .s :l .t | d' :t :-.,s | t ,t :- || :-.,l }

βπλέαρ - δο - - ερς The τυ - ραντ's power he ἐείλ - ε 'ρηα γυν-ναί' πεαρ' i  
- do - - ers The ty - rant's power he bro - ken His host flee in dis -

*ff*

||l :- l- :- .m | l :- .s :l .t | d' :t :-.,l | s :- .f | m :- r | m ,l :- l- :- .t , }

ἡκοίμ— βέρο ριὰ ριῦδ κομ - τα τραοὺ-τα γαν βρῖς νά λυε 'να νῆας αἶβ' ὄρ  
- may— Our drums shall sound for bat - tle Our host shall stand u - nit - ed Our

*stacc.*

## Meno mosso.

||d ,d :- :- .t , :d .r | m ,f :- :- :.m | con forza r :r > l- :- .,d | d :- l- :- ||

βοῶ-αῖς— ἀν' πέλλ' οὐά νηαομ-αὶ, 'ρ'οά' λείμ - ἐμ— πέν' βρῶν.  
arms— shall be vic - to - rious— That glo - - rious day.

*ff*



# Donnal agus Mórags.

(DONALL AND MORAG.)

*Allegro vivo.* (♩ = 104)

Verse I. ba mór - an oe luét

uairle ann ir tuat - an - aig na h-Alb - an ba Cap - tam in - bhir - Raop - a ann 'San

*Chorus.*

pat - ad a piú - ne a marb - ad 'Se Donn - nal 're Donn - nal ir Mór - ag a piú - an

ban - fir 'Se Donn - nal ir Mór - ag a piú - an ban - fir am - meall.

I got this air from M<sup>r</sup> Weir, Rathlin Island.

C.G.H.5 This accompaniment will do for all other verses except verse 6

|| : | : | : | : ,l | r ,r ,r :l }

*Verse V.* ba τρι - ύμ νε λυετ

|| r' :l ,d' | r' ,d' :r' ,m' | r' :r' | d' ,r' :m' ,m' ,r' | d' .t :d' ,l }

φίλοι αὐτοῦ Κοινοῦ ματὸς τῶν ἐκείνων τῶν μαθητῶν Ματθαίου τοῦ ἀποστόλου τοῦ κυρίου Ἰησοῦ

*Chorus.*

|| s .m :f ,s | l ,t :d' || ,m | m' :m ,d | r :r ,r | m ,m ,m :m ,d }

ὅτις ἀποστόλος Ματθαίου τοῦ κυρίου Ἰησοῦ τοῦ μαθητῆς τοῦ κυρίου ἡμῶν Ἰησοῦ τοῦ υἱοῦ τοῦ θεοῦ

|| r :r ,r | m :m ,d | f .s :l ,t | d' ,l :s ,m .- | r :r' |

βαπτιστὴς τοῦ κυρίου ἡμῶν Ἰησοῦ τοῦ υἱοῦ τοῦ θεοῦ βαπτιστὴς αὐτῶν.

Verse VI. ba piobairne a5 an

bean-air - i6 ba r5al - a - 5ann a5 na fear - ban-tann ba fear a tige ir bean a5 - e 'rmo

Chorus.  
fear-fear a5 mo fear-mac-air. 'Se Dom - nal 're Dom - nal ir M6p - a5 a m5n' - an

ban - fir 'Se Dom - nal ir M6p - a5 a m5n' - an ban-fir am - meall.



# Séanlar óg.

(YOUNG CHARLES.)

Soh-mode  
Doh is C.

Maestoso marziale. (♩=72)

1. s | s :- ., l | s :f .l | s :f | s :r }

A Séan - lar óg a — me Ríog Séannur

|| f :- ., f | f :s ., s | f :d | d : r .m , f | s .s ., l | s :f .s }

'Sé no mór - éreac do éiríall ar Éir - inn Dan — aon ruath - ne bròg ort —

|| 1. ,l .- :f | f. ,f .- :l ., l | d' :- .l | s .l ,s :f .l | s :- | s :

reóc, aí nó léin - ead áit a5 cor gairt leir — na Éirann cair.

I took this air down from Ann Tracey, Greencastle, C<sup>9</sup> Tyrone.

C.G.H.5

## Chorus.

|| s :- ls :f .,s l .l.:-.s f ,r.:- f :- lf :s .,s f. ,f.:-.d ld. ,r.:-.m ,f. }

Rò mò 'rè to beaṭ-a — 'na bail-e — Rò mò 'rè to beaṭ-a na bail-e —

|| s :- ls :f .,s l .l.:-.f lf ,l.:-.l | d' :-,l ls .l ,s :f .l | s :- ls : ||

Rò mò 'rè to beaṭ-a — 'na bail-e — a - noir aḡ teacṭ — a' τ-ram - παῖδ.

|| : | : | : | : s :-,l ls :f .,l | s .:f ls ,r.:-.r }

'Sé mo épaṭ ḡeap m - tou naḡ bpeic-im — Μῦρ

|| f :- .,m lf :- .,s | f .d ld. ,r.:-. | s :- .s ls :f .s }

mberm — beo 'n-a ṭiaṭ aḡt peacṭ - main — Sēap - tar ṭḡ ḡur a

|| 1 :f lf :l .,l | d' :- .l ls .l ,s :f .l | s :- ls ||

mí - le gair - gíó-eací a5 cor - gairt leir — na Éirann - eac5

*Chorus.*

|| s :- ls :f .,s | l .,l :- .,s lf ,r :- | f :- lf :s .,s | f ,f :- .,d ld ,r :- .,m ,f |

Ró pó 'ré to beac - a — 'na bail - e — Ró pó 'ré to beac - a — na bail - e —

|| s :- ls :f .,s | l .,l :- .,f lf .,l :- .,l | d' :- .,l ls .l ,s :f .l | s :- ls : ||

Ró pó 'ré to beac - a — 'na bail - e — a - noif a5 ceac — a' t-ram - paró.

|| : | : | : | :r | s :- .,l ls :- .,f l | s :f ls :r |

Ta Séap - lap ó5 a5 — tpiall cap páil - e

|| f :- .,m lf :- .,s | f :d ld :r .m ,f | s :- .,l ls :f .,s |

bèrò ríao leir - rean cùp - la ḡápo - a ————— bèrò ríao leir - rean

|| t ,l.:- .,f lf :l ,l | d! ,d.:-:- .,l ls .l ,s :f .l | s :- ls : ||

Ἐραν-εαῖς ἢ Σπᾶνν-ἰς ἢ βαμ - πρὸ ————— ρίαν μιμη' ————— ἀρ ἔην - - εἰ.

*Chorus.*  
|| s :- ls :f .,s | l ,l.:-:-,s lf. ,r :-:- | f :- lf :s .,s | f ,f.:-:-,d ld. ,r.:-:-,m ,f |

Rò pò 'rè to beač - a — 'na bail - e ————— Rò pò 'rè to beač - a — 'na bail - e —————

|| s :- ls :f .,s | l ,l.:-:-,f lf. ,l.:-:-,l | d! :- .,l ls .l ,s :f .l | s :- ls : ||

Rò pò 'rè to beač - a — 'na bail - e ————— a - noir aḡ teacč ————— a' τ-ραιν - παρὸ.



## 23

(DRUIMIN DON DEELISH.)

Music arranged  
by  
CARL G. HARDEBECK.

Doh is C. { :m .,f }

The Clandillons in their book make the first two verses of this air close on D. I have not found any other version of it given the same way, but I have adopted theirs, considering it the most beautiful. C.G.H.5

m' :r' d' :m' r' | d' t :s f :m f | r d - : - :d | r : - : | : : |  
 -las! bit - ter - woe on the land of the Gael.

*p* *pp*

*p una corda pp*

: : m f | s d' - : - :d' t | d' r' - : - :r' t | d' : - t :s l |  
 Nil fear - ann, nil tigeap 'sam, nil fí - on - ta ná  
 The tyr - ant de - stroy - er tore me from my

*ppp cantando*

s : - :s l | t l :s : - l | t d' - : - :r' t | d' t :s f :m f |  
 ceól home, Nil plaric - ió am coim - deac, nil raon - ce ná  
 Op - press - ion, in - just - ice have caus'd me to

r : - :d' t | s l - : - :r t | d r - : - :m | f : - s l | r : - :d' r' |  
 rlo; Aé as riop - ól an uir - se, so min - ic ra ló, A - ur  
 roam. Full heart - sore and wear - y I wand - er a - lone, While mine

*p mp p f*

m' :r' d' :m' r' | d' t :s f :m f | r d - : - :d | r : - : |  
 beac - uir' r fíon a - mo nam - oib ap bóim.  
 en - e - my joy - ous - ly feasts in my home.

*p*

:m .,f | s, ,d' .- : - :d' .,t | d' r' .- : - :r' .,t | d' : - .t :s .,l | s : - : - }  
 O'á — b'raígnim-re — ceao — aís — ur, — nò — maò — aipe ap an seoióim.  
 Yet, — hope on! — de — spair not! — the — foe's — day is o'er.

*Red.*      \* *Red.*      \* *Red.*      \*

**Molto mosso furioso.** (♩ = 96)

|| t .l :s : - .l | t ,d' .- : - :r' .,t | d' .t :s .f :m, f .- | r : - :d' .,t |  
 Sar - 'rnatg ro leròb - fimm — map ro leròb - fimm — rean-a bròg, Cpi —  
 Wrong and in - just - ice — shall tri - umph no — more; For —

|| s ,l .- : - :r .,t, | d ,r .- : - :m | f : - .s :l | r : - :d' .r' |  
 enoe - aib — 'r cpi — aill - ib, — 'r cpi gleann - taib 'oub' ceoiq, Aís — ur  
 proud - ly — re — - turn - ing, — o'er hill and o'er dale, Shall a -

*a tempo maestoso*

|| m' :f' .m' :r' .t | d' .t :s .f :m, f | r ,d - : - :d | d : - ||  
 rúo map — a — bréas — - fimm - re an opum - fionu — ronn óg.  
 - wak - en — once — more — the glad — song of — the Gael.



*dim.*

|| 1 ,ta .- :l .,s || ,f .- :r .,l | r' .d' :- .l ls .f :- .m }

gēll - ead le pa - na wōtō San buill e — to bual - aō — aēt  
 pin - ing in slav - er - y with - out one — bright hope that — their

|| r .r :- .,d lr : .,l | r' .r' :- .d' || .s :- .l }

ful - rin — so la. lē ē deip — mo ac - aip — naē  
 land will — be free. But time there — was once when — we

*dim.*

|| d' .d' :- .,l ls .m :d .,l | r' .r' :- .d' || .s :- .l }

am - larō — to bi an car. l uēip - m — paō ō, nuair a  
 met them — in fierce ar - ray. Those bold for - eign thieves, who came

|| d' .d' :- .,l ld' : .,l | r' .r' :- .d' || .s :- .l }

ēis - ead — na Sail. Aēt gair - gōte — ir tēm - ēip — le  
 ov - er — the sea. When Er - in's — brave her - oes — with

d' d' :- ., l is , m :- d ., m | r . f :- . s ll . s :- . m | r . f :- . s ll :- . l {  
 ʒae - ʒe - 'ple clarōm - ʒe ʒi ionn - ruiðe a nam - ad - ʒan tui - re - ʒan rʒad. Ni l  
 sword and with battle axe. Gave fight to the foe - men by night and by day. I

r' :r' , r' :- ll . s :- ., l | d' d' :- ., l is , m :- d ., m {  
 fiop ʒi - am pēn è - an fiop è - nō bʒeʒ - è ʒiʒ  
 know not my - self wheth - er this tale - be true or false. But

r . f :- ., s ll :s , m | *dim.* r . r :- ., d lr : | : | : | : | : , m {  
 rui è - an rʒeal map a n - ab - rann - mo ʒaro. lʒ  
 that is the sto - ry I heard my dad say. 'Tis

r r :- f , s ll , l :- ., s | l , ta :- l , s ll , f :- r , r {  
 maipʒ ʒan me pā - rʒa - ʒo lei - ce ir ʒo lāi - - rui ʒo  
 great on me the sor - row that I'm not in my man - hood That



d r am f ls :s .l | s ,m .- :d ,m .- ls : m | r :f .s ll l .l .- :- .s }  
 mbreac - no - éainn an cár ir do bfeic - finn map a - cá. Mè féin 'sur mo éap - cá - na — lr  
 I might un - der - stand all the bur - dens Er - in bore. My - self and my bro - thers — Would

ll ,ta .- :l ,s .- ll ,f .- :r .l | r' ,r' .- :d' .l ls .f :- .m }  
 mac - a - maor i rraibn leo. Do puais - fea - maor na Saill reo. — le  
 forth un - to the bat - tle For Er - in my dear coun - try, — and

llr :r ,d lr : .l | r' ,r' :- .d' ll .s :- .l | d' ,d' :- .l ls ,m .- :d . , l }  
 cláréam 'sur le sa. Do leis mè - féin rseála — ar brian mór m'Éir - eann. Do  
 free - dom once more. I've oft read the sto - ry — of Brian king of Er - in. How

llr' ,r' .- :r' .d' ll .s :- .l | d' .d' :d' .l | d' : .l }  
 reac - aró r' le céad fear — le loé - laim - aigib a' pléide. Sur  
 he and his brave sol - diers the plun - der - ers did slay. He

maipb ré — na céar — ta — ip puais ré — so léip — iad Mac  
 rout - ed — in thou - sands — the proud Dan - ish Vik - - ings Not

ma - cap re na méip - ligib — cap fáis ré — 'na réir. Nir  
 one of their great lead - ers — es - caped from — the fray. I

fíor know aís - am péin é — an fíor é — no b'féas é. Aic  
 not my - self wheth - er this tale — be true or false, But

rin é — an rgeal mu - na éir opm — a leig.  
 that is — the sto - ry our fore - fath - - ers say.



# Oc, Oc, Eirig leigear O!

"OCH, OCH, EIRIE LIGIS OH!"

English words by  
CARL G. HARDEBECK.

Arranged by  
CARL G. HARDEBECK.

Andante mosso. ♩ = 88 (G is Doh.)

Oc — a mbéinn féin in  
Och, if I were in

Air - de Cuan in a - ce ríab a - tá i - b'ead uaim, ba —  
Air - de Cuan 'Tis I that would n't leave it — soon, 'Twas

an - naim hom a - eul ar cuairt So — gleann na gCúac le Doim - nairg  
pleas-ant going a court-ing down The — cuc - koo Glen on Sun - day,

Note. This melody is in Lah mode though F# (te) and C (fah) do not appear in the melody.

C.G.H.5

*a tempo*

.s<sub>1</sub> .l<sub>1</sub> | d .d :s<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> :- . | d .s<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> }

Α - sur οὐ οὐ Εἰρ - ῖς leiṣ - ear o ——— Εἰρ - ῖς lon - touḅ  
 But its Och Och Eir - ie lig - is o ——— Ei - ri lon - duv

|| d .r .m :s | l- : a .m .r | m .r :d .s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> ||

*rit.* *a tempo*

a - sur — O; ——— 'Sé mo éporōe 'cà tponi a'r bñon — ac.  
 a - gus — oh, ——— 'Tis my heart that's black with sor - row.

*rit.* *a tempo*

: : : .d ,r | m .m :r ,r .d }

Naé ——— τῆρ - ραέ mi - re ann  
 It's ——— me that's wea-ry - ing

*tri corde* *una corda p*

|| l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> : .l<sub>1</sub> | d ,d .r :m ,m .m | s .m ,r :m : .d ,r }

peo hom pèin Naé n'aitēm zue collis lon - touḅ nò an tpeun,  
 here my lone, With - out — one word of news from home, The

*rit.*

gear-ban rìol - aè naor-geà pèim Sur ean aic - um pèim a' Dom : naè  
 corn crake's croak would mus-ic be, And its och the pleas-ant Sun - day

*a tempo*

A - gur oè, oè, Eip - is leig - ear o, ——— Eip - is lon - rub  
 But 'tis och och Ei - ree Lig - is oh, ——— Ei - rie lun duv

*rit.*

a - gur — O, ——— 'Sè mo éporae 'cà trom a'r bròn - aè.  
 a - gus — oh, ——— 'Tis my heart that's black with sor - row.

A — mbeò agam pèim aè coit 'r plàn —  
 If — I had but a boat and oar —

*tri corde* *una corda*

*d* ,*r* .*m* :*m* | *s* .*m* ,*r* :*m* :- . | *m* .*m* :*r* .*d* }

Ό'ιωμα - πα - νη  
I would see this

λεϊρ α' — — — — —  
place no — — — — — more, — —

Ό'νι 'ςυρ Ό'ια σο  
I'd hie to my

*rit.*

ρποικ - ρινν ρλάν,  
own dear shore,

Σο — — — — —  
Were it

βραιν - νη βάρ ι  
but to die in

α-Εϊρ - — — — — —  
Eir - — — — — inn.

*a tempo*

Α - συρ οέ οέ Εϊρ - ις  
But 'tis och och Eir - ie

λεϊς - εαρ ο, — — — — —  
lig - is oh, — — — — —

Εϊρ - ις λην - ουβ  
Eir - ie lon - duv

*a tempo*

*rit.*

α - συρ — — — — — Ο, — — — — —  
a - gus — — — — — oh, — — — — —

'Σέ μο ερποε τὰ τρομ α'ρ  
'Tis my heart that's black with

βρην - — — — — — αέ.  
sor - — — — — — row.

# Cat Céim an Fiaó.

Andante con moto. ♩ = 80

(Key D)

Lento. ♩ = 44

Note. I got this from Margaret Neillon. Co. Tipperary.

C.C.H. 5

mae'nai real lom p'ei - a' ve'an - am mo rnuaince 25 eir - veaet i scoil-tib le  
sat me down to dream-ing and mak-ing med-i - ta-tion The calm for-est mus-ic with

**Allegro.** (♩ = 104)*con mosso a vito*

binn su'e na n-eon. Nuair a eua - - a'n cae 25  
peace filled my breast. Sud-den trum - - pets blare and

veaet a - nair 'sur slop na n-eac a'  
tu - muls sound the din of bat - tle

**Lento.**

veaet le riarr le puam an airn do e'rit an rhab 'Snair  
shook the ground the tramp of hor - ses com-ing near Broke

Allegro.

Tempo I.

37

{s .l :t .r' |d' :- | m .d :r .d |d .d : .d :d .r }

mènn hom a nglòp  
on my lis'-ning ear

Ṫan - a - rap so nām - ar - mār  
Came the cru - el slaugh-ter - ers

map ēioc - fap  
like to a

Lento. ♩ = 44

{m (s) s :l .t |r' .d' : .t .l |s :- .l |m :- .r |m .r :r }

ḡap - ra de con - atb nime  
fu - ri - ous tor - rent rush - ing

ḡur cuina mo ēporde na  
My heart was an - guish

rāp - fāp —  
riv - en

Adagio.

{d .d :d | - :d |d :- | - :- | : : | : : | : : }

o'fās - a - rap ḡan tpeōip.  
strick - en with des - pair.

Now — fan fap bean nā pāp - de um  
Now — all the land is ring - ing with



## Lento.

.s :l .t |r' .d' : .t .l |s .l :m .,r |m .r : .m | s :- ,s .l .m }  
 aic - peab na oíor éa Na gáir - éa goil ro bí 'cu 'rha míl - te o - la  
 end - less despair-ing The ex - iled and the home-less are wail - ing ev - er

||s :- .l s | m :- : m | d .d :r .,d |d .d : .r } *a tempo*  
 gón ————— An péac-aic ar an n-gáir-da go  
 more ————— Be - hold-ing dai - ly, hour-ly the

R. H. R. H.  
L. H.

||m .s :l .t |r' .d' : .t .l |s .l :m .,m |r,r :- : .r |d ,d :- :- ,d }  
 raí - oip na oíim-éall An lán - ac 'gur as líon-aó 'ras r-gaol-leaó 'na  
 rav - a .ges of hell hounds Their plun - der-ing and slay-ing from moun-tain — to

||d :- : .s |s .l :d' :- : .l |t ,d' .r' :- :- .m' } *con fuoco*  
 oípeó An luí gup leat a b'ao i gcéin — 'Sé  
 shore A - rose the shout both near and far — Come



ὁὐβριστε forth and ride the ridge of τριῶν war

“σπυρι-ριὸ go meap τὰν cat οὐὰ map ἵρ τείξ-μιρ ‘να ἐδῆμαρ”  
 scat-ter and smite the Sax - on host Be they for ev - er lost

### Tempo I.

Ἡ - να - ναρ na pán - φίρ ζυρὸ-μι ἀτ - αρ αρ Ἠλῆ-να Ἐσπῶναι Τίον -  
 He - roes came and war-riors bring-ing joy un - to the hope-less ones Once

- ἀν - εα - ναρ na pán - ἰς le pán - αῖρ αρ ρεὸν.  
 more the foe is fly - ing and scat - ter'd his host.



## Furioso, Allegro appassionato. ♩ = 112

|| ḍ .ḍ :ḍ ,ḍ .- | ḍ : | ṣ .ḷ :ḍ' :- .ḷ | ṭ ,ḍ' .ṛ' :- :- .ṃ' }

mil - te eil - e leó Rí na bfeapc so leas - aib iad san  
mur-d'rous hell-ish band God of Ven - geance strike them stark that

Red. \* Red. \*

|| ḍ' . .ḷ :ṭ . ,ṣ | ḷ .ḍ' :ṛ' . ,ṭ | ḍ' ,ḷ :ṭ ṭ ,ṣ :ḷ ,ḷ }

clú san meap san pac san réan So teim - tib meapa i meapc na  
in this land wrought hav - oc dark A - mong the damn'd be num - ber'd

Lento.

Allegro.

Tempo I.

|| ṭ :- .ḷ ṭ ḍ | ṣ :- .ṃ | ṣ .ḷ :ṭ ,ṛ | ḍ' : .ṃ | ḍ ,ḍ .- :ṛ ,ḍ | ḍ .ḍ : .ṛ }

brian san fao-ir-ionn so deó. Céad mol-aó mór le h-Íora nár  
they for ev - er and for aye. Praise God a - bove for ev - er who

|| ṃ ,ṃ .ṣ :ḷ .ṭ | ṛ' .ḍ' : .ṭ | ḷ ṣ .ḷ ṃ ,ṛ | ṃ .ṛ : .ṛ | ḍ .ḍ :- .ḍ | ḍ :- | ḷ :- ||

óio-la-map ap an róp To beir aó réan - aib gnuin de 'Só'á iun-rúe ap rós.  
from us our bondshath riv-en To hearth and home re-store us. Now joy-ous - and free.

Red.

# bō na leat-Δοδινσε.

Allegretto scherzoso. ♩ = 66

(Doh is E)

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half rest, and then a quarter note 'd' (Doh) with the syllable 'na'. The piano accompaniment (grand staff) starts with a forte 'f' dynamic and a 3/8 time signature. The piano part consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The system ends with a piano 'p' dynamic marking.

The second system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half rest, and then a quarter note 's' (So) with the syllable 'na'. The piano accompaniment (grand staff) continues with the same eighth-note pattern. The system includes a 'rit.' (ritardando) marking and a 'a tempo' marking. The piano part features a 'Red.' (Reduction) marking and a '\*' symbol. The system ends with a 'a tempo' marking.

The third system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half rest, and then a quarter note 'd' (Doh) with the syllable 'na'. The piano accompaniment (grand staff) continues with the same eighth-note pattern. The system includes a 'rit.' (ritardando) marking and a 'a tempo' marking. The piano part features a 'Red.' (Reduction) marking and a '\*' symbol. The system ends with a 'a tempo' marking.

This song must be taken according to the metronome, not too fast. In the last bar of the Chorus the note D was in the original. This leading note did not seem in keeping with an Irish air and as some sing C instead of D, I have written C in this version.

*rit.* *a tempo*

at - ar tom eui le fail i Ear-baō to - bac to

*rit.* *a tempo*

Red. \*

Tempo giusto.

d :l, :l, | d :- :r | m :- :- | r :- :- | d :m :s

bi ar an gelaō - aipe. bō bō bō na leat -

l :- :s | m :- :- | r :- :m | d :l, :l, | d :- :r

- aōaire - e! bō bō ri'u tfean - ēaor aōar - caē:

m :- :- | r :- :- | d :m :s | l :- :s | m :m :m

bō bō bō na leat - aōaire - e bō tōrui - fionn

||r :m :r |d :l, :l, |d :- :d | : : | : : }

de - ar̄ a'r n' f̄eao - ar̄ cā b̄f̄uiḡb̄inn i.

*f*

|| : : | : : |d :m :s |s :s :s |l :l :l }

b' f̄eapp̄ hom̄ n̄s r̄ḡill - m̄s so b̄f̄eic - p̄ann mo

*rit.*

*p*

*Red.* \*

||t :- :- |s :- :m |m :m :m |s :m :r |d :l, :l, |d :- :- |r :- :- }

ēaop̄ - - a Ās teac̄t̄c̄un̄ an̄ r̄op̄ - a'r̄ ar̄ m̄aio - m̄ n̄ō 'r̄c̄ - - oiōc̄e

*a tempo*

*rit.*

*a tempo*

*Red.* \*

||m :s :s |s :s :s |l :l :l :l |t :- :- |s :- :- }

Ṫā - f̄aō r̄i b̄am̄ - ue r̄om̄ b̄eac̄ - ōc̄ - aō r̄i uan̄ r̄om̄

*a tempo*

*rit.*

*Red.* \*

*Red.* \*

*a tempo*

||m :m :m |s :m :r |d :l<sub>1</sub> :l<sub>1</sub> |d :- :r |m :- :- }

Ĉurp - pear' rí jack - i - oin' deap ar mo ĵual - - ann. bô

||r :- :- |d :m :s |l :- :s |m :- :- |r :- :m }

bô bô na leat - aŝar - e bô bô rí'n

||a :l<sub>1</sub> :l<sub>1</sub> |d :- :r |m :- :- |r :- :- |d :m :s }

ĉrean - eap' aŝar - eac bô bô bô na leat

||l :- :s |m :m :m |r :m :r |d :l<sub>1</sub> :l<sub>1</sub> |d :- :d ||

aŝar - e bô ĉruin-ŝionn de - apŝ aŝ n'ŝeap - ar eā ĉruigŝionn





||s, :- .l, :t, |d :- .r :m |s :- .l :s |m : :m |s :- .s :s |s :- .m :d }

can'- main na h-óig' í, 'rí can'- main na h-aor í Can'- main ar rinn - rip í

||m :- .r :r |r :- :m .f |s :- .l :s |s :- .m :d |d :- .r :m |f :- :m .f }

can'- main an gaoil í — Tá rí 'noir aor - ta aet peac - taé ar tréan Níor

*D. C. al Chorus.*

||s :- .l :s |s :- .m :d |r :- .d :d |d :- : ||

éail rí a neart, a'r níor reiríoc rí do béim.

N.B. Omit introductory quaver C in singing Verse 4.

2.  
Tá mór-ríocht an bheirle ag baint go cruaidh  
Ar éan'main ar n'óidear do fliogaó san truaig  
Aet reairí go dílis le can'main buir n'gaoil,  
'S ní fúige rí an báir go dtí deireadh an t-faoigail.

3.  
D'aindeoin gac ionnruide d'á d'cuigead le naimh, a,  
A éairt réimig luachair do r'púneadh o'n n'gaeódeal—  
Ní g'eilliríó ré coiríde go b'faga ré an buair  
Tair gac reall a'r éasóir a d' f'eadraic é 'ruag'.

6.  
Ó, tógairí a b'atac go h-áirí n'raí tír,  
'S bíod l'iríeáa mairíeáa reiríobé' ar gac coiríde—  
Ní éirígeam an gaeóilg an f'airí 'r bíomíó beó  
Can'main m'iríneac ar n'óidee ní éirígeam go deó.

4.  
Ó, tógairí buir n'gué, lea'cuiríó can'main na mbeann,  
A'r cluirtair a f'uaí ar feadh m'ónaí a'r g'leann.  
Aro-r'emmíó a clú-ran i mb'aróacé 'r i g'eóil  
A'r ná leiríó le coirígeíó i mairíad go deó.

5.  
A éanna na n'gaeódeal bíod reairíneac dílis  
Le suairíó a éiríe ag coiríne gac clúé  
Ó, reairíó go gairíeáil le can'main buir n'gaoil  
A'r ná tréiríó an gaeóilg anoir ná go b'rác.

## IRISH BALLADS.

LARK IN THE CLEAR AIR (F & A $\flat$ )	....	....	....	....	<i>Esposito</i>
MAVOURNEEN MINE	....	....	....	....	<i>Esposito</i>
THE HEATHER GLEN	....	....	....	....	<i>Esposito</i>
O HUSH O!	....	....	....	....	<i>Esposito</i>
GREEN SPRIGS	....	....	....	....	<i>Alicia Needham</i>
IRISH CRADLE SONG (D $\flat$ & E $\flat$ )	....	....	....	....	<i>Alicia Needham</i>
WAITING FOR THE MAY	....	....	....	....	<i>Alicia Needham</i>
ASTHOREEN	....	....	....	....	<i>A. S. Caldwell</i>
CHILD OF MY HEART	....	....	....	....	<i>O'Brien Butler</i>
MY LITTLE RED COLLEEN	....	....	....	....	<i>O'Brien Butler</i>
PARTING	....	....	....	....	<i>Carl G. Hardebeck</i>
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Flanagan's Flying Machine ... ..  
Jim Whelehan's Automobile ... ..  
Letter from Mary of Mourne, A ... .. *David Buchan*  
(A Reply to the "Mountains o' Mourne")

Little Bridget Flynn ... .. *Percy French*  
Mat Hannigan's Aunt ... ..  
M'Breen's Heifer ... ..  
Mick's Hotel ... ..  
Mountains o' Mourne, The ... ..  
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Táimpe im Chórlaó ... .. arr. *Annie G. Higgins*,  
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